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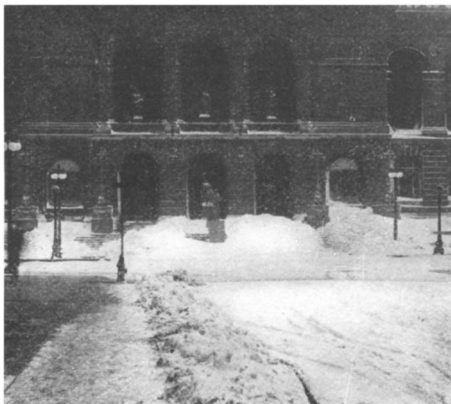
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THE ART INSTITUTE, FROM ADAMS STREET

THE COVER OF THE PRESENT ISSUE OF THE BULLETIN DISPLAYS THE SERVICE FLAG OF THE ART INSTITUTE OF CHICAGO. THERE ARE NOW UPON THIS FLAG 126 STARS. THESE STARS REPRESENT: STUDENTS OF THE SCHOOL FROM THE YEARS 1916, 1917, AND 1918 WHO ARE KNOWN AT THE PRESENT WRITING TO HAVE ENTERED THE NATIONAL SERVICE; EMPLOYEES OF THE ART INSTITUTE SINCE APRIL 1, 1917, WHO ARE NOW WITH THE COLORS; AND THE TRUSTEES AND COMMITTEE MEMBERS OF WHOM THE SAME IS TRUE. HAD IT BEEN POSSIBLE TO ASCERTAIN EXACTLY WHAT NUMBER OF THE ART INSTITUTE'S MEMBERS ARE NOW SERVING THEIR COUNTRY, THIS FLAG MIGHT HAVE BEEN EMBLAZONED WITH SEVERAL HUNDRED STARS IN ADDITION TO THE NUMBER HERE SHOWN. THE ART INSTITUTE REJOICES IN THE HONOR WHICH ALL OF THESE STARS REFLECT UPON IT.



WAR AND THE SERVICE OF ART

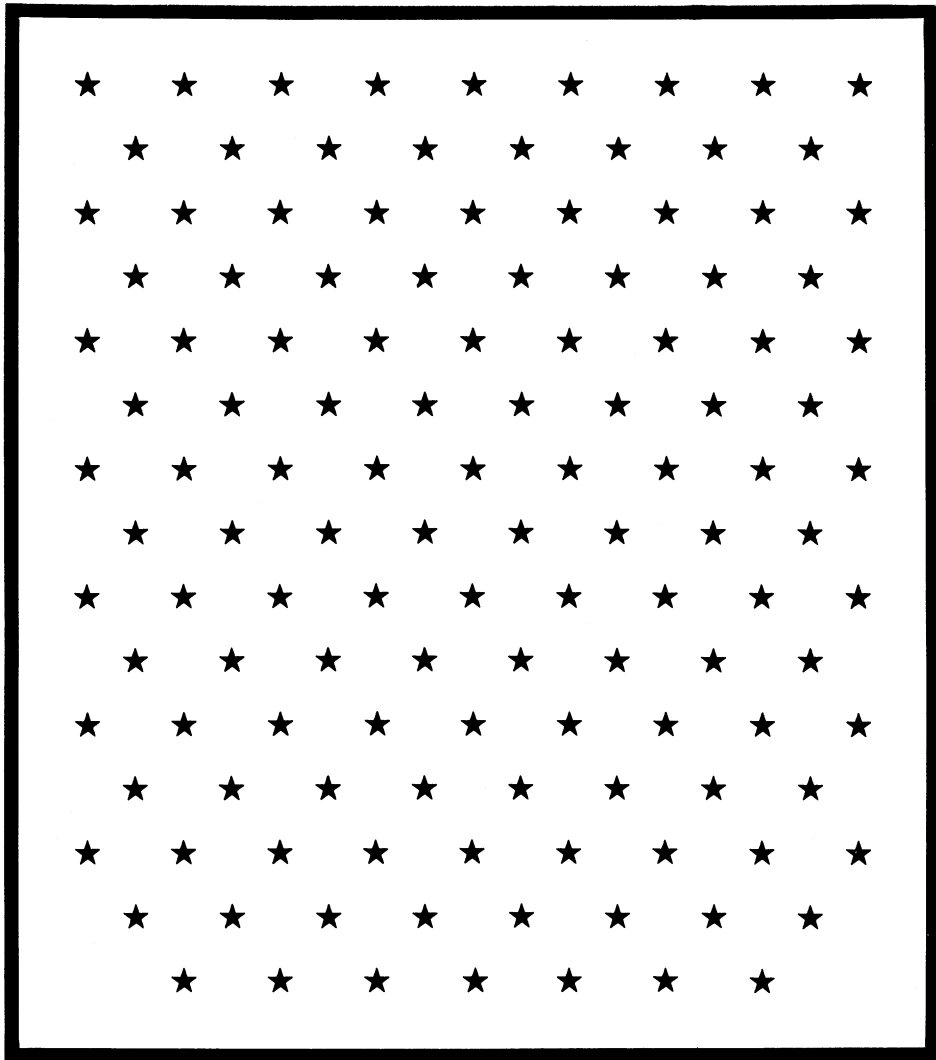
WHAT, if any, is the place and function of art in war time?"

This question is in the mind of every art lover and every sincere artist. Between us and the answer lie other questions. What, if any, is the place and function of art in time of peace? How do our war duties to ourselves as a nation compare with our peace duties to ourselves? How much of concentration on one subject can the individual mind or the national consciousness endure without losing its edge?

These latter questions imply their own answers. The very existence of artists, art schools, and art museums after all these centuries of both peace and war is a partial answer to one of them. To the second we can say that anything which makes for health and poise, of mind or body, in the individual or in the nation in time of peace is an asset of double value in time of war. Art does these things and more.

For in addition to these it serves as a vehicle for the imagination, which in the last analysis we find has blazed the trail on which the race goes forward. It is no mere coincidence that Robert Fulton and S. F. B. Morse were both painters of pictures before they made steamboats and telegraphs, nor is it a marvel that Leonardo da Vinci invented engines and weapons as well as Mona Lisas. As the play of children is an earnest rehearsal of the work which they are to perform later in life, so the activities of the adult imagination pave the way for the acceptance of new and

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THE SERVICE FLAG OF THE ART INSTITUTE OF CHICAGO

VOL. XII

NO 3

Notice to Reader.—When you finish reading this magazine place a 1-cent stamp on this notice, hand same to any postal employe, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping—no address. A.S. Burleson, Postmaster-General.

strange realities when these shall be at hand. It was a great step, but only a step, from the figure of Atlas holding up the pagan heavens to the conception of Christ bearing the cross of mankind upon his shoulders. In wartime may it not be the peculiar function of the imaginative arts, which always hint at unseen meanings, to reconcile the human spirit to the things which the human flesh must undergo?

We are told that even in the trenches the men are obliged to keep their faces clean shaven and their clothes in order—all this diversion of energy to personal tasks from the prime business of fighting being regarded as well spent in the purchase, among other things, of "morale." And what *is* this "morale?" Perhaps it is best explained by an illustration.

We have heard somewhere a fable of a pet ape whose master was wont to dress him in a silk hat and a high collar and to walk arm and arm with him in the park, and how upon a hot day when the master for compassion had relieved the ape of the troublesome collar, the animal fell at once upon all fours and became a wild beast again. He had simply lost his "morale." May we not have something of this kind to fear if we allow ourselves to be divested of the arts which civilization has evolved? For painting, sculpture, music, and literature tend to keep up the morale of the community, the family, and the individual; and it must not be forgotten that the community, the family, and the individual are also units in the great army of the nation.

Already the need of attention to morale at home has made itself felt in

an occasional isolated case. Now and then an individual, more highly strung than others, has been stimulated by the sight of some object which suggested the war, to an intensity of expression which contains the germ of panic. The help of every individual and every institution is needed now to make the distinction between true patriotism and these dangerous manifestations which masquerade under its name.

In the present crisis the Art Institute desires above all things to do its part in stabilizing the civic mind, for this, when all is said and done, is its fine and characteristic obligation.

Editorial from the Chicago Tribune, January 27, 1918.

THE ART INSTITUTE IN WARTIME

While there is a note of triumph in the display of paintings, sculptures, and designs by the Art Institute's alumni, there is an unmistakable note of melancholy—not to say despair—in the Art Institute's finances. Since our declaration of war 1,200 members have fallen away. Thus, at the very time when expenses increase beyond all precedent, income diminishes by \$12,000.

We understand the motive that prompts withdrawal of support in time of war. It believes itself patriotic. Regarding art as an elegance, merely, and a superfluous elegance at that, it concludes that art can wait, and so it can—theoretically. Practically, it lapses while waiting. And the lapse is serious. For art is. By no means superfluous, it has actually a connection with national prosperity. If it is good fun, it is also good